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## COME, COME, MR. MURRAY!

On October 17 the *New York Times* carried an Arthur Murray advertisement headlined in a not unusual fashion, ("If you can keep time, you can be a beautiful dancer in 3 short hours at a Licensed Arthur Murray Studio . . .") At the end of the sales pitch appeared a boxed item which read: "CAUTION—Most dancing schools were started by people without adequate training in the teaching of ballroom dancing. At a studio licensed by Arthur Murray, Inc., you are assured expert instruction because every teacher is carefully chosen and thoroughly trained before he can qualify to teach you. Our stamp of approval is your protection." Similar ads appeared in the *New York Herald Tribune* and the *New York Mirror* on the same date.

The independent studios immediately raised a cry of "Foul!" The National Council of Dance Teacher Organizations and its member associations have protested to the newspapers for accepting advertisements containing this kind of slap at non-Murray schools. They further objected to the implication in the head-

line ("Licensed Arthur Murray Studio") that the Murray schools all have some sort of educational license from a governmental agency. In most places, including NYC, there is no such thing — even though there ought to be. The term "Licensed," — as used in the Murray organization — indicates that a studio has been franchised by the home office.

No doubt the statement is part of an advertising campaign to counteract the volume of unfavorable publicity the Murray organization has been getting in newspaper and magazine accounts of lawsuits by disenchanted contract signers and of legislative efforts to restrain Murray selling practices.

We don't believe the ad-reading public will feel that this kind of sniping is persuasive evidence that they should head for the nearest Murray studio. Instead it is the kind of "protesting too much" which will arouse their suspicions even more.

Let's play fair, Mr. Murray. Honest advertising will help the whole business — including yours.

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New York City's

# HARVEST MOON BALL

A) Report on the 1961 Competition;

B) Looking to the Future — Time for Changes?

PHOTOS: JACK MITCHELL



*"Harvest Moon Style" dramatically illustrated in candid above and opposite of All-Round winners John Lombardo & Rhoda Begun.*

## THIS YEAR'S EVENT

Ballroom's biggest night of the year in New York was September 21st. A young drama student from Stamford, Connecticut, and a secretary from the Bronx — John Lombardo & Rhoda Begun — took top honors in the 1961 Harvest Moon Ball before a Madison Square audience of 15,974. The smooth-dancing pair, who captured the very first event (Foxtrot) and finally the All-Round, give great credit for their victory to Camille Barbera, coach of so many previous Harvest Moon winners.

The dancing this year was high-level, and the audience gave vociferous applause, not only to Lombardo & Begun, but also to the teams close behind them. Throughout the

evening loud bravos were heard for the work of Chris Vitucci & Annette D'Alessandro, who won the Tango division, as well as for Gunnar & Eileen Johnson (Viennese Waltz) and Nickolas Sasso & Linda Yander (Rumba).

Special and separate were the Polka and Jitterburg Jive sections. In the Polka, danced in colorful national costumes, Richard Ziomber, a Manhattan bank examiner, and Christine Bekker, a secretary from Brooklyn, took 1st prize. Jitterburg winners were Gary Lewis, a typist, and Jessie Brown, a bookkeeper — both proteges of Louise Parks, to whom a special award of merit is due for her work directing dance activities in a Harlem youth center.

Ballroom judges this year were Doris Weber

Zea, Joan Voorhees, Amy McCauley, P. J. Mastrolia and George Rutherford. Making up the judging panel for Polka were Bernie Witkowski, Helen LaFarge, Lunia Nester, Jack Stukas and Michael Putiak. Bandleaders Mitchell Ayres, Tony Cabot and Ted Maksymowicz manned the batons for the contest music.

Top star on the list of entertainers was Sarah Vaughan, who shared billing with Chubby Checker, Denise Lor, Jack Eagle & Frank Man, and the Magid Triplets.

Follow-up events for the contest winners were appearances at a Harvest Moon Victory Ball at Roseland Dance City on Sept. 26, and on the Ed Sullivan Show Oct. 22.

(over)







*Two Jitterbug Jive teams go-go-going.*

*Winners in three divisions pose for cameras: (L to R) Linda Yander & Nicholas Sasso (Rumba); Eileen & Gunnar Johnson (Viennese Waltz); Annette D'Alessandro & Chris Vitucci (Tango).*



# **HARVEST MOON BALL (Cont'd)**



*Festive event in Polka at its peak.*



*Gyrating through "Let's Twist Again" is recording favorite Chubby Checker.*

## 12 CHALLENGING QUESTIONS

About this time every year there is a great deal of buzz-buzz in New York City dance circles on the subject of the Harvest Moon Ball. This fall the buzzing seems to be louder than ever. Because of the enormous amount of attention directed to this contest, *Ballroom Dance Magazine* considers that it would be constructive to start getting down on paper some of the questions one hears asked.

One encounters almost nobody who feels the Harvest Moon is getting better and better. On the contrary, the most usual impression is that the Ball is going nowhere, that it offers no reflection of modern trends in ballroom dancing and ballroom competitions. It has become the province, it is being said, of an ever-smaller circle of proponents of a style which is seen nowhere else and which is perpetuated only because it is thought to be what will win in Madison Square Garden.

Much of the criticism is even harsher, some of it going as far as outright damnation of everything about the event. Whatever is right or wrong today about this 27-year-old institution, it has been a tremendous instrument of publicity for ballroom dancing. Our purpose in presenting this discussion is friendly and done with earnest hope that the Harvest Moon will have 27 years more of happy and useful life.

So many of the common objections, it seems to us, could be easily forestalled with a very little amount of reorientation in point of view

and procedure. Here are some questions to start a discussion. It is emphasized that none of these points are intended as a specific reflection on the operation and outcome of the 1961 event. They are, rather, an accumulation of observations made over the past several years. Readers are invited to add their comments for publication in future issues.

1. Would it not allay some of the criticism of the judging if the individual scores and the tallying could either be published or made available to interested parties? For this purpose, could not the judges be identified by numbers rather than by names?

2. Is the interest of more and better competitive dancing properly served by requiring that each of the four sections leading to the All-Round *has* to have a different winning couple? Does this not force incorrect evaluation?

3. If — for show purposes — it is felt a couple should be allowed to win only in one of the four dances, would it not be wiser to have them drop out until the All-Round rather than have them rated lower than they deserve? Is not the present procedure often misunderstood by both contestants and audience?

4. Since there are still no positive standards in the U.S.A. for ballroom dancing, does not personal taste play a decisive role in judging? Because of this, would not a more frequent

*(Continued on page 24)*

*Three-exposure shot of Sarah Vaughan giving her all to "The Man I Love."*



The Latest Thing is **THE  
PARACHUTE JUMP!**

*Newest Sport — Sky Diving — Inspires  
Arthur & Phyllis Tolman's Dance Novelty*



Sky diving is a booming new sport, and right away we have a new dance to go with it — the Parachute Jump!

1962 will be a big year in the USA for this daredevil pastime, the climax being the World Parachuting Championships in Orange, Massachusetts, where America's Sport Parachute Center is located. Upward of 15 countries are expected to participate in the competition, and special interest is focused on Question No. 1 — will the Yankees be able to wrest the championship title away from the present holders, the Russians?

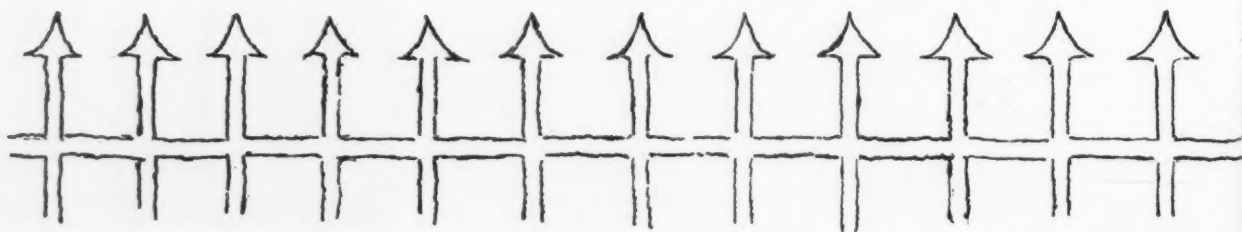
Pitching in enthusiastically for the build-up are Orange dance teachers Arthur & Phyllis Tolman. They have come up with a sprightly Parachute Jump dance, done as a circle mixer

and as a couple number. It should have great appeal for teen-agers, sports-minded and otherwise. The action and figures are a pleasant relief from all the dubious twisting, slopping and potato mashing currently being fobbed off as ballroom dancing.

We first saw the Parachute Jump when the Tolmans taught it at the summer convention of the Dance Teachers' Club of Boston. Last month they presented it to the New York Society of Teachers of Dancing. On both occasions it was warmly welcomed for its originality and usefulness. The dance has also scored a hit on TV shows in New England, as well as at a recent convention in Manchester, N. H., of the association of ladies in the television profession.

What makes the novelty a clincher, we feel, is that it is set to a catchy, especially written song, *The Parachute Jump*, and the dance movement is neatly designed to go with the words. Composer is also a citizen of the parachuting city, Malcolm Hall, a busy "Music Man," among whose many titles is that of Music Supervisor of the Orange Public Schools. He is Mrs. Tolman's father.

Arthur & Phyllis Tolman teach large groups of youngsters and adults in Orange and neighboring communities in Massachusetts, New Hampshire and Vermont. Mr. Tolman began in dance as a student of, then assistant to, Carleton Richardson in Athol, Mass. In the US Army his activities included teaching physical education and choreographing USO





Oh, the latest thing is the Parachute Jump,  
Yes, the greatest thing is the Parachute Jump.  
Have a happy time with the Parachute Jump  
When you jump-jump the Parachute Jump.  
Yes, the latest thing and the greatest thing is  
The hap-hap happy Parachute Jump.

First you fly up into the stratosphere,  
Then you step off into the atmosphere.  
For the biggest thrill of your life is here  
When you jump-jump the Parachute Jump.  
Yes, the biggest thrill of your life is here  
When you jump-jump-jump the Parachute Jump.

A-floating and a-gliding  
Like a bird upon the wing,  
Where the look at Nature's wonders  
Makes your heart begin to sing.

\* For the pleasures of the Parachute Jump  
Are the treasures of the Parachute Jump.  
Fun in measures in the Parachute Jump  
When you jump-jump the Parachute Jump.  
Every measure's full of pleasure when  
You jump-jump-jump the Parachute Jump.

\* For the pleasures of the Parachute Jump  
Try the Center for the Parachute Jump,  
Where the whole world does the Parachute Jump  
When you jump-jump the Parachute Jump.  
Orange, Massachusetts, is the place  
To jump-jump-jump the Parachute Jump.  
\* Optional endings

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In parachuting uniforms, Phyllis and Arthur Tolman show face-to-face jump.

PHOTOS: ROBERT A. WATSON

shows. He is 2nd Vice President of the Dance Teachers' Club of Boston and a delegate from that organization to the National Council of Dance Teacher Organizations. Phyllis Tolman, before beginning a career in dance, was brought up in music. She played the bass clarinet in the Massachusetts All-State Band. Now, let's try the Tolmans'

### PARACHUTE JUMP

GROUP ARRANGEMENT (either large or small)

*Beginning formation:* couples in a circle with ladies on gentlemen's right. All face center, NOT holding hands. Partners change at end of each "strain."

### FIRST STRAIN

*Steps*  
LF, RF, LF fwd (all begin LF) to center. With knees slightly bent, jump on both feet. (shout JUMP)  
LF, RF, LF bwd. Jump on both feet. (shout JUMP)  
Gentleman takes partner's L in his R hand.  
LF swd, RF cross in front of LF, LF swd, jump on both feet (shout JUMP)  
With hands still joined partners

*Mus. Cts.*

1—4

5—8

9—12

### SHEET MUSIC AVAILABLE

Teachers, lead sheets of music and words of *The Parachute Jump* may be obtained from the composer for only 10 cents per copy (to cover mailing costs). Write Malcolm Hall, 42 Hayden St., Orange, Mass.

Suggestion: In order to have the music constantly available for classes, tape record your pianist's playing of the score.

turn away from each other to jump back to back (shout JUMP) 13

Jump again facing each other (shout JUMP) 14

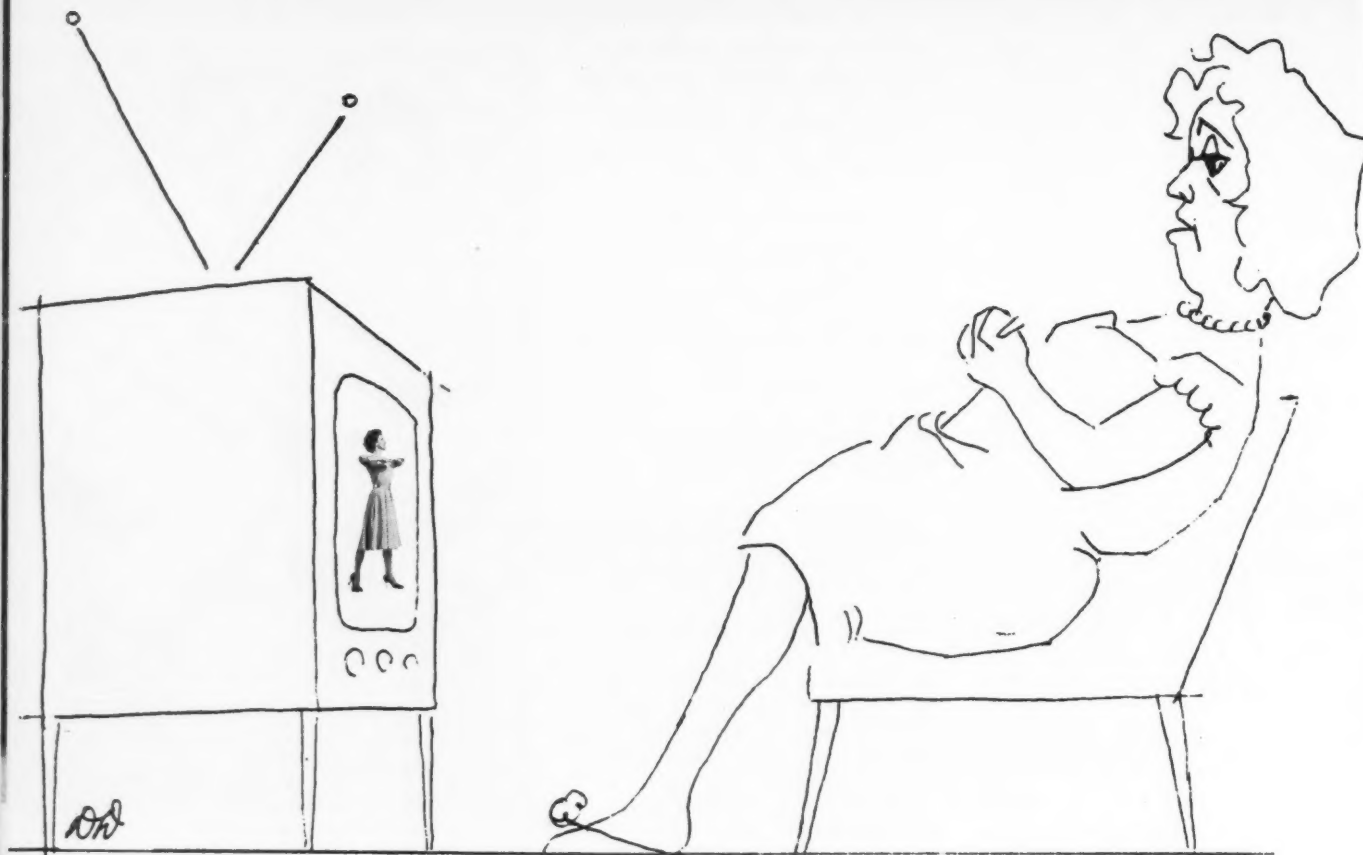
**AIRPLANE** Position: partners join other hands, also; extend arms to side.

Gentleman jumps on RF, extending L heel to left. (Lady jumps on LF, extending R heel to right) 15  
Gentleman jumps on LF, extending R heel to right. (Lady does opposite) &

Gentleman jumps on RF, extending  
(Continued on page 23)

*Right above: The Release at "floating and gliding" point in the lyrics. Right: The Airplane Position.*





To continue with our travels (begun in the October issue) up and down the "two-way street" to better figures and better dancing—

Here we come to what can be a very serious roadblock, by the name of "coccygodynia." It sounds formidable, does it not? A more common name is "TV bottom." Too much sitting — and especially sitting in the wrong position — is a prime cause of backache. Pressure on the sciatic nerve from poor sitting posture causes pain in the hip, leg and seat. Too many watchers of TV tend to slump in their chairs, with the lower part of their backs arching away from the stomach, instead of inward toward the stomach. Undue stress is thus placed on the sacrum and coccyx. Diagram I shows the back.

Let us consider briefly the all-important spinal column, the human being's main support in holding the "upright" position. This spine is a curved structure made up of small bones called vertebrae. As you will see in the diagram, there are seven cervical (neck) vertebrae; twelve in the mid or dorsal region; and five in the lower or lumbar section. Attached to these is the sacrum — made up of five fused vertebrae — and at the base of the column is the small bone called the coccyx.

The spinal column is the framework upon which many of our important muscles and liga-

ments must hang, and to which the rib cage, which encloses and protects the heart, lungs and most of the digestive organs, is moored. Also, it has to support a heavy head and, below that, the collar bone and shoulder blades, which must be held firmly to the sides of the chest. Much of this burden falls on the small sacrum portion of the spine. If properly used, the sacrum, with its attached muscles, does a splendid job, but it must not be mistreated. Insufficient exercise, incorrect exercise and posture (and posture includes poor sleeping habits), and overweight are among the offenders that we can control.

Here are some quotes to back us up from famous people who know:

Dr. Theodore Klumpp, NYC specialist in aging, says, "The activity should be something a person likes" . . . Dr. Howard Sprague, Boston heart specialist, believes in regular exercise and lots of it . . . Dr. Howard Ross, of the Michigan State Medical Society, says, "Every muscle and joint that has the power to wiggle must be made to wiggle more" . . . Dr. Paul Dudley White, specialist who treated President Eisenhower's heart condition, recommends a brief exercise period every day. He even prescribes stair-climbing as a tranquilizer, and he rarely misses a chance to use his legs.

They all emphasize the importance of body

movement — and regularity in moving.

SO — don't just sit there (in front of the TV, for example) — exercise!

Test *your* posture. Examine your stance by looking at your body profile in the mirror. Does a weighted string (plumb line) held at your ear fall in relation to the curves of the back as shown in Diagram II? Your hips should be over your knees, your knees in front of your ankles; your stomach (abdominal) muscles held in firmly, your seat tucked under, your shoulders sitting easily without strain, and your head level.

Now to our credo of all this through ballroom dancing!

Some specialists outline specific sports for various ages (of course allowing for individual makeup), but ballroom dancing has something for all ages. It is not necessary to do a Jitterbug or a Polka, although this writer saw recently in London, at a Sequence Dance affair, several couples in their late seventies or early eighties doing a dignified but true ballroom Polka, and showing as much endurance as the younger couples. (Such endurance, of course, has to be worked up to.)

Besides becoming better ballroom dancers, many women, we believe, will discover or re-discover through this form of exercise the pleasure of "living" in a conditioned, alert

Ladies, is your problem Coccygodynia?

## PHYSICAL FITNESS -- THE BALLROOM WAY (II)

Continuing the Easy Exercises in Dance Rhythm  
to Bring You a Glamorous, Slender Figure

BY HELEN WICKS REID

body.

Bearing in mind that practice of the exercises outlined in the October issue should be continued we suggest the following additions:

### Strengthening and Limbering THE TRUNK

Practice the following two exercises to slow Foxtrot music.

1. Stand with feet parallel and about 12 inches apart; hands on hips.

Keeping back and knees straight bend trunk to right, bend forward, bend to left, bend backward. (Counts 1,2,3,4—1 measure.)

Do above 4 times, Reverse 4 times, bending first to left.

2. Stand with feet placed as in above exercise but with arms raised to position slightly lower than shoulder height.

Keeping back and knees straight bend to right but bring left arm up overhead (Ct. 1). Relaxing trunk, drop forward letting arms dangle as you exhale (Ct. 2.) As you straighten trunk bend to left, lifting arms to left and breathe in (Ct. 3). Bring right arm overhead as you resume starting position (Ct. 4).

Do the above 4 times. Reverse 4 times.

The above describes a continuous circular motion of trunk and arms.

For the following exercise use Tango music.

(Continued on page 24)

Jack Mitchell



Doris E. Deakin illustrates "Ballroom Position" used in these exercises.

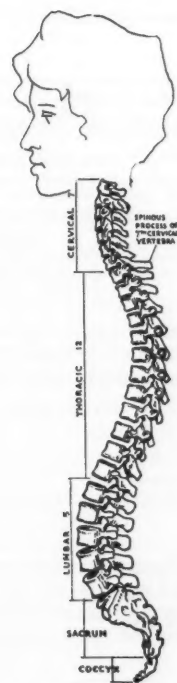


Fig. 1 (see text): Vertebra sections of the all-important spinal column.

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# **VIENNESE WALTZ**

Let's Bring Out Into the Spotlight

This Crown Jewel of Ballroom Dancing

BY NINO AND HELEN SETTINERI

The music for this beautiful dance is written in 3/4 time. The tempo is lively and played at about 56 measures per minute. The first of the three beats in each measure of music has a very definite accent.

The basic pattern of the dance consists of Left and Right Cross Turns. A full turn is completed in two measures of music or six counts. In these notes we count the steps in groups of six. Therefore, counts one and four will not fall on the same foot.

In executing the Left Cross Turn there is a gentle emphasis on counts 1 and 4 together with a slight Contra Body Movement and a foot rise on counts 2 and 3 and counts 5 and 6. To really achieve the Viennese Waltz characteristic, when turning left, tilt the body so that the left shoulder is slightly lowered on count 1, held on count 2 and raised to normal on count 3. On count 4 the tilt is to the right so that the right shoulder is slightly lowered, held on count 5 and raised to normal on count 6.

Steps

**LEFT CROSS TURN**

Gentleman's part

LF fwd LOD turning lt

RF swd (long) turning lt

LF cross front of RF, heel first

RF bwd LOD turning lt

LF swd (small) turning lt

RF close to LF to face LOD

Lady's Part

RF bwd LOD turning lt

LF swd (small) turning lt

RF close to LF

LF fwd LOD turning lt

RF swd (long) turning lt

LF cross front of RF, heel first

The most popular transition from the Left

Cross Turn to the Right Cross Turn is the

**FWD HESITATION IN OUTSIDE**

**RIGHT POSITION**

Gentleman's part

LF fwd ORPos slight CBM (Contra

Body Movement)

RF moves towards LF

LF close to RF (no weight)

RF fwd turning rt to Close Pos

LF swd (long) turning rt

RF cross in front of LF, heel 1st

Lady's part

RF bwd ORPos, slight CBM

LF moves towards RF

LF close to RF (no weight)

LF bwd turning rt

RF swd (small) turning rt

LF close to RF

Counts



*Nino & Helen Settineri, Viennese Waltz winners in the 1945 Harvest Moon Ball, are Dance Directors of the YWCA's in Elizabeth, Jersey City and Passaic, and of the YMCA in Jersey City.*

Note: Counts 4,5,6 of the above are really the first half of the

**RIGHT CROSS TURN.**

**RIGHT CROSS TURN**

Precede by a Hesitation, Running or Waltz step on Counts 1,2,3

Gentleman's part

RF fwd LOD (CPos) turning rt

LF swd (long) turning rt

RF cross front of LF, heel first

LF bwd LOD turning rt

RF swd (small) turning rt

LF close to RF to face LOD

Lady's part

LF bwd LOD turning rt

RF swd (small) turning rt

LF close to RF

RF fwd LOD turning rt

LF swd (long) turning rt

RF cross front of LF, heel first

Note: Time the changes from one variation to another at the conclusion of a musical phrase — usually eight measures of music.



#### ABOUT VIENNESE WALTZ

There never was a "first time" for the Waltz as, in one form or another, it has been danced for so long. It was born in the Alpine lands of Austria and the suburbs of Vienna. An early type of the waltz was known as the *Weller*, a "gliding, sliding" dance. There are now two basic types. In this issue we are presenting the Viennese Waltz which is characterized a) by couples executing a series of turns in one direction before reversing, and b) by "pivots" on the balls of the feet. It is the faster variety of Waltz, the music usually being played at 56 to 58 measures per minute, with a decided accent on the first beat of each measure. The music reached its greatest development in Vienna with the Viennese Waltzes composed by Johann Strauss.

#### BUTTERFLY

Precede with Counts 4,5,6 of the RIGHT CROSS TURN, leading Lady into Outside Right Pos.

##### Gentleman's Part

LF bwd turning rt	1
RF cross back of LF turning rt	2
LF swd (small) turning rt	3
RF fwd turning rt	4
LF fwd turning rt	5
RF fwd turning rt	6

##### Lady's Part

RF fwd turning rt	1
LF fwd turning rt	2
RF fwd turning rt	3
LF fwd turning rt	4
RF fwd turning rt	5
LF fwd turning rt	6

Note: On Ct. 4 the right sides of partners should touch so that the right foot of each will step *in place* (turning the foot out) all during the variation.

A simple "out" from the BUTTERFLY is to resume the RIGHT CROSS TURN on Cts. 4,5,6. A more interesting one is for the Gentleman to step *in place* on Cts. 1,2,3 (LF, RF, LF) or to do a HESITATION on LF while leading partner into an Under the Arch Turn (right) followed by a swd Hesitation on Cts. 4,5,6 in Closed Pos. In this turn the Gentleman lifts the joined hands (his left and the Lady's right) and the Lady takes three fwd steps as she turns rt to face partner.

#### LEFT CROSS TURN — CIRCLE LEFT — LOOP

Gentleman's part

(Over)

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### WALTZ (Cont'd from p. 13)

One complete **LEFT CROSS TURN** in Closed Pos 1—6

Gentleman slightly straightens his right elbow as partner raises her right forearm. Although still facing each other, partners are farther apart.

In this pos. take series of short running steps (12) fwd, gradually turning lt 1—12 (i.e. two sets of six cts.)

During the next 6 cts. Gentleman still circles lt while leading partner into a 6 ct. (slow turning lt) Loop Turn

- |                             |   |
|-----------------------------|---|
| LF fwd (small) turning left | 1 |
| RF fwd (small) turning left | 2 |
| LF fwd (small) turning left | 3 |
| RF fwd (small) turning left | 4 |
| LF fwd (small) turning left | 5 |
| RF fwd (small) turning left | 6 |

Recover in Closed Pos. into a fwd

### HESITATION or LEFT CROSS TURN

Lady's part

One complete **LEFT CROSS TURN** 1—6

12 short running steps bwd gradually turning lt in pos. described under Gentleman's part 1—12

LOOP TURN:

- |                           |   |
|---------------------------|---|
| RF bwd (small) turning lt | 1 |
| LF swd (small) turning lt | 2 |
| RF close to LF            | 3 |
| LF fwd (small) turning lt | 4 |
| RF swd (small) turning lt | 5 |
| LF close to RF            | 6 |



"Nino's Casino" was setting for show of period dances by the Settineris at their summer headquarters, Wentworth-by-the-Sea, Portsmouth, N. H.

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WILLIAM COMO

# THE ATLANTIC BALL

PHOTOS BY JACK MITCHELL

It was like old times seeing the ballroom world gathered again on a famous and beautiful dance floor at Broadway and 53rd Street. Locale for Alex & Mona Desandro's Atlantic Ball on October 8 was the Riviera Terrace, which for many years was known as the Arcadia Ballroom. In its glittering new trappings the establishment no longer offers dancing for the general public but, rather, is rented for private gatherings.

A turnout of some 600 guests were there to dance and watch dancing. Competition was divided into a three-dance (Waltz, Foxtrot, Quickstep) International Style section, and a Free-Style Tango section. An extra feature was the selection, by audience vote, of a lady contestant as Ballroom Queen. Spotted between events were floor show demonstrations by Michael Terrace & Elita; Basil Valvasori & Joyda Parry; John Lombardo & Rhoda Begun (1961 Harvest Moon All-Round winners); and Chris Vitucci & Annette D'Allesandro, 1961 HMB victors in Tango.

Two couples from Canada were adjudged 1st and 2nd in Int'l Style: Alex & Margaret Robertson and Frank & Elizabeth McKie, respectively. New Englanders Normand Martin & Shirley Holt placed 3rd, and New Yorkers Dieter Breloehr & Ingrid Westphal were 4th. The same Canadians, except in reverse order, topped the Tango event — the McKies 1st and the Robertsons 2nd. Gunnar & Eileen Johnson of Stamford, Conn., came in 3rd, and Martin & Holt were 4th. Combination scores announced for the two sections gave the All-Round victory and the Desandro Cup to the McKies, who made off with the same honor last year.

On the judging panels were Canadians Joyda Parry, Basil Valvasori and Terry Blanchard; and New Yorkers Avril Burgess, Leslie Andrews, John Sheppard, John Phillips, Vic Wilson and Tony Castle. Mona Desandro and Constance Sheppard were scrutineers.

Crowned and be-ribboned as Ballroom Queen, and winning a \$50 expense award plus a trophy, was Shirley Holt. Caryl Klotz won \$30 for 2nd place, and Patricia Rusillo \$20 for 3rd place.

With their Atlantic Ball, the Desandros again presented some first-rate dancing to New York ballroom fans.



Setting for Atlantic Ball was B'way's Riviera Terrace, which has been elaborately renovated since its historic days as the Arcadia Ballroom.



Ringside guests from California, Mr. & Mrs. Eugene Sweet. He's owner of popular Sweet's Ballroom in Oakland.



Int'l style winners Alex & Margaret Robertson of Toronto acknowledging congratulations from the Desandros.



Shirley Holt, from Lowell, Mass., was voted Ballroom Queen by audience. She wore ball gown with sparkle bodice and dramatically full red net skirt. She and partner Normand Martin won hearty applause from onlookers during contest.



Tango winners Elizabeth & Frank McKie of Toronto in action. They also were declared All-Round winners, taking Desandro Cup for 2nd successive year.

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## PACHANGA FORUM

HAS PACHANGA A FUTURE?

BY ROBERT LUIS

Definitely not, if we are to pattern ourselves after the standards set up by local emporia of the dance whose offerings are presented to us under the spurious label of "native Cuban". Such pandemonium has no excuse for being and therefore carries within itself its own doom.

Is it stage dancing? No. Is it social dancing? No. Is it beautiful dancing? No. Is it romantic or sexy? No. Is it authentic? Certainly not.

It is a monstrosity, an aberration that cannot survive. Yet let not this be an indictment of the Pachanga, as this situation need not exist.

Some wit, with good and justified intent, quipped that Dr. Castro got even with the United States by sending us the Pachanga. This is one instance, however, when we cannot lay the blame on Señor Castro. The truth is rather, what have we done to the Cuban Pachanga?

We must remember, of course, that whenever we Americanize the Cuban dances, we emasculate them and make them mechanical, monotonous, boring sequences of steps. To mention only one case in point, can anyone imagine anything more tedious than: One, two, Cha Cha Cha done to *Tea for Two* ad infinitum? Why? Because "Tin Pan Alley," ever on the alert for novelties, seized upon the Cha Cha and out the window went all the rhythm instruments, claves, tumba, bongos, tres and trumpet improvisations, leaving a dismal, lack-imagination One, two, Cha Cha Cha. Let this not be the fate of the Pachanga.

As presented today by step-happy and rhythm-starved dance teachers the Pachanga has a poor chance of survival, at least among the class of people upon which rests our very existence.

In its present local form the Pachanga looks very much like an endurance contest for marathon athletes and, aside from esthetic considerations, cannot be sold to the patrons of dance studios. Our clientele is comprised for the most part of middle age or past middle age people who look upon dancing as a form of recreation or an approach to romance, as the case may be. They are not in prime physical condition and hardly suited for such violent exercise.

Now, if we are not to kill the goose that lays the golden egg, we must decide whether we are going to behave like frustrated exhibitionist stage dancers or teach a more sedate and decorous form of typical social dancing.

Let's examine the underlying reasons that have brought us to such an impasse.

As the adage goes, "no one is a prophet in his own country." The Cubans are just as much impressed by American jazz as we are by Cuban or Argentine rhythms; to a young Cuban "trucking" is something entirely new. Con-



Robert Luis, who directs NYC's Latin Dance Studio, is author of "The Cuban Dancer's Bible" & "Argentine Tango."

sequently enterprising Cuban choreographers, inspired by the American vaudeville, often create American dance routines staged in Cuban night clubs patronized, until recently, by American tourists. Such was the case for the Cha Cha and, lately, the Pachanga. The tourists ate it up but the natives never allowed these stagey performances to influence them, but continued to dance their *usual dancing*.

If we but follow their example, the Pachanga will live another day.

Let us keep in mind that the tropical dances are performed in a hot climate where a minimum of effort is desirable. The dances are rhythmic, sensual and leave the beholder never quite certain whether the participants are dancing or courting. Also, to be enjoyed, social dances naturally require a partner; how can anyone enjoy dancing with a partner ten feet away?

We now have one-half of the answer to our problem; let's proceed to the technical part of it.

As the Cha Cha Cha should be treated as an *incidental* part of the Mambo and not a dance *per se*, similarly should the Pachanga be considered an *incidental* part of the Rumba. The development of the rhythm pattern is the same, i.e., a gradual build-up of the rhythm which culminates in the montuno, again to subside at the end of the musical piece. The montuno is our cue for Pachanga, preceded and followed by *usual dancing*. This approach is rational, normal and prevents the premature exhaustion of the dancers. The gradual warming up and slow build-up to the montuno is indeed most natural and in accord with a choreographer's concept; "cutting loose" then becomes spontaneous and inspirational until the music subsides into a more sedate ending.

Contrast this treatment with that of the dancers who on the very first bar of the music rush in, like two fighters at the sound of the gong, and break out into a frenzied act even before the music has had a chance to get under their skin. Is it any wonder that the public looks at the Pachanga as contrived and "phony" when the performers look so strained and artificial?

I do not hold a brief for the Cubans, but





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they do understand their own music and know how to interpret it. They let the music suggest to them when they should break into the Cha Cha Cha or Pachanga.

Conscious of this need, many excellent teachers, leaders in the field of Latin dances, have endeavored to reconcile the off-beat rhythm of the Mambo with the straight rhythm of the Pachanga. The marriage of the two alien rhythms did not take and the result has been dismal. The switch-over step needed to breach the gap proved artificial and beyond the grasp of the average student. The association of the Pachanga with the Rumba obviates the difficulty.

The solution would have been quite obvious, had it not been for the fact that it took a decade of acrid controversy and painful indoctrination before the syncopation of the Mambo was understood and finally accepted. To the younger generation of dance teachers, so steeped in the Mambo that many dance the Bolero like a Mambo, the change is a disconcerting and a radical one. This about-face is necessary as we must recognize the straight rhythm of the Pachanga. The modality of dancing, like fashions, reflects the mood of a people. The Pachanga closely follows the social changes now taking place in Cuba. It is heavy, earthy and does away with many of the subtleties of the effete, sophisticated past. When Pachanga music is played we must, therefore, put the Mambo out of our mind and return to the basic Cuban Rumba which, for the Cubans, has really been out of style. By that, of course, we do mean the stereotyped American square box, but the Cuban open box step, sometimes referred to as a diamond because of its resemblance to the same. The use of the straight Rumba rhythm, (or to be more specific, Guaracha) will make the change into the "trucking" step smooth and easy; you will "fall into it" with the greatest of ease (*viz.* the Botecito and Balanceo of a generation ago).

The montuno part usually lasts 32 bars,  
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## PACHANGA (Cont'd)

which is short enough not to tax the dancers and long enough to allow for ad-libs and improvisation.

We all fail to recognize the fundamental fact that Cuban dancing *never* really changes. Rhythms, styles and tempi may vary: faster, slower, more staccato or more legato, but underneath it all remains that effortless sway of the hips, the perfect balance, never over-reaching, staying so to speak "within the frame" beyond which the hip cannot easily reach.

If more be needed to prove our case, let us note that the Charanga bands which provide the music for the Pachanga were originally Danzón orchestras (flute and violin). As we know, the Danzón is a stately Cuban dance of old standing done sedately and on the beat; it has sometimes been likened to a Cuban Minuet. It is effortless and devoid of fancy steps, characterized by one or two pauses, during which the dancers may relax and converse.

May I rest my case for the Pachanga by reminding you that Americanization kills the Cuban dances and alienates many of our best potential customers. So let's Pachanga with ease and discretion.

## PACHANGA POCKETBOOK

BY ROBERT FARRIS THOMPSON

John A. Lucchese's just published pocketbook on the Pachanga, (*Pachanga*, Avon Pocketbooks, 50c) is a curious mixture of excellent documentation and nonsense. The report reminded me of what the eye monitors during a glance at the pocketbook stand in the village drugstore, a world where Mickey Spillane rubs shoulders with Plato.

There is everything about Pachanga in this little book—relatively good reporting on Afro-Cuban musical history, amusingly self-revealing (as regards the interviewees) interviews with personnel from The Big Dance Chains, unspeakably corny "Pacha-A-Necdotes," highly commendable recognition of true innovators like José María Santos (mentioned only by nickname—"Charlie the Tailor"). Ernest Ensley, in whose delicate style we find a man Pachanga-ing as if on a tightrope, breaks into print in these pages, and I am delighted. Eduardo Davidson is curiously sold short, which is a pity, especially since Davidson's story has yet to be really told, and there is plenty of it. Suppose we measure this work on a double ledger of credit and debit. Begin, in Chinese fashion, with dessert first.

CREDIT: A felicitous capsule definition of the Palladium greets us on page 13. Cast and characters pass in review. I particularly relished the signalizing of Michael Terrace's ballet influences, of James Evans' dynamism (although, oddly, Evans is cited only by nickname while Ernest Ensley earns the respect of his full name. Why?) Roseland is visited too, moreover, to balance the picture of Broadway "Latin" dancing, and this establishment's now famous ban on Pachanga is reported with neutrality.



Walt Dibbles

**TRAVELING TEAM:** Will Thomas & Valerie Rogers demonstrate Int'l Style at Ventura, Calif., Women's Center as guest instructors for Rene Gunsett Academy of Dancing in that city.

Chapter II, on the development of Pachanga music, has some exciting passages of good Afro-Cuban musical history and cites men worth knowing like "Cachao" (Israel Lopez: again, Lucchese fails to probe beneath a nickname) and Jesus Lopez. Sheet music exhibits of La Pachanga I found most absorbing. Most interesting of all is a note about the fact that nearly all the contributors to the Pachanga are not presently living in Cuba. Why? Lucchese does not answer that one, but the explanation is clear: Castro has destroyed their way of life. (I find indicative of the differences between the way Castro runs things and we do the fact that Americans are dancing eagerly and unselfconsciously to the Cuban Pachanga, whereas in Cuba, according to Eduardo Davidson, all forms of American popular music have been proscribed by the government — especially Rock 'n' Roll.)

Lucchese proffers an excellent definition of the French Charanga and very usefully indicates the use of unison vocals in the Cha Cha Cha; this portion of his report merrily gibes with the pronouncements of Enrique Jorrín and other key Cha Cha men. I was delighted to find Gilberto Valdés discussed, as well as Sergio Calzado and Felo Brito. Finally, Lucchese's dance diagrams are sensibly organized, well explained, and can be recommended.

**DEBIT:** On p. 37 Johnny Pacheco arrives in the USA (we are not told from where) and next we are informed that Pacheco "immediately joined the Tito Puente orchestra as a bongo player." Pacheco was born in Santiago de los Caballeros, Dominican Republic, in 1935. Therefore, in 1946, when he "immediately" began bongo-ing, he was 11 years old! Moreover, he was a prodigy unseen in an invisible band, since Puente did not organize his first orchestra until 1949.

Eduardo Davidson's true accomplishments do not seem to have been adequately handled in this book. Davidson, who now lives in exile in NYC, said recently that the "Show Del Medio Dia" account given in Lucchese's book is inaccurate: actually the debut of the Pachanga came on May 21, 1959, on a CMQ television program called the "Casino de la Alegria," where the Pachanga was interpreted in 5 different versions, one after the other, some of

(Over)



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### PACHANGA (Cont'd)

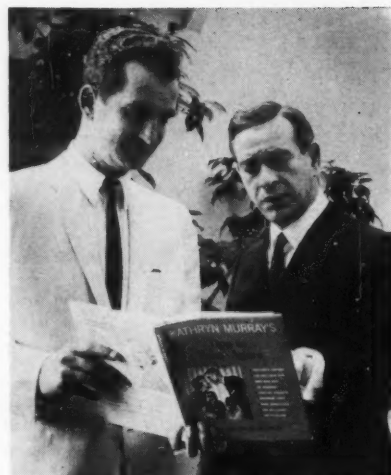
which were richly folkloric like the Pachanga Guajira of an artist named Bio Leyva, and the Pachanga Carnavalesca of Pancho Alonso, in the style of the carnival dancing of Santiago de Cuba along De La Trocha Street and the Paseo de Marti, fabled streets in Cuban dance history. Such a multi-faceted, sensitive introduction was bound to have an impact.

The first recording of La Pachanga, Davidson claims, was cut in October 1959, and he says he picked the Orquesta Sublime, not the Orquesta Humberto Suarez, as cited by Lucchese. To my mind the most glaring omission in this book is the lack of any of the specifics of the original Davidson choreography for the Pachanga. What was it like? The first inkling I had came from Mongo Santamaria, who said he had received reports from Cuba of *bembé-samba* steps. Later Davidson corroborated this

report himself. Davidson has led the way for a tasty merger of Cuban-Yoruba (*Lucumi*) secular choreography — called *bembé* and adorned with most astonishing armwork vaguely reminiscent of the *metas* and *guaguancós* danced by Horacio Riambau and Joe Vega in New York — with the not dissimilar hand motions and stylings of step and posture from the Brazilian Samba. “I was always a devotee of Brazilian dance music,” Davidson told me recently. “Why not unite, I thought, several rhythms of the Americas without their place of origin being important?” Why not indeed? The stage was set for one of the most exciting blends the Western Hemisphere had produced, but the original *bembé-samba* intentions have been lost in a wave of Charanga music now played under the rubric of Pachanga. Not that there is anything evil about this, because there isn't, but the fact remains that in giving his public the story of the Pachanga Lucchese should have mentioned the original *bembé-samba* blend.

In addition, we are never told how the first Pachanga got to be mislabeled a *Merecumbé*. We are not even told what is *Merecumbé*. (It was sort of a Merengue-Cumbia and its “father” appears to be the Columbian Pacho Galan). Nor do we hear why this rhythm, which enjoyed a brief vogue in Cuba in 1957 and then fizzled faster than the *ba-ba-ré*, was associated with Pachanga. Davidson claims that personal intrigue lay behind the false label; an enemy of his, hoping to hide under a harmless rubric a form which he knew to be a potential best seller, was responsible for this slippery nomenclature, or so the story goes. None of this controversy appears in Lucchese's tale; you cannot ignore such provinces of a given dance form. You have to square with them to convince a careful reader that your work is authoritative. Let us hope a more adequate handling of the materials of the “birth” of the Pachanga can be written. The music is simply marvelous, the original choreography more so, and deserves the work involved.

I found that the interviews with The Big Dance Chains were superbly self-revealing. Ira Murray's phraseology, smacking both of the business letter and the one-column ad (“both the film and the step descriptions have been disseminated to franchised Arthur Murray Dance Studios located in some 450 cities throughout the world”) offers the innocent a sampling of what you get when you interview a Big Dance Chain on a new dance — plugs, ads, brags — but little substance for a serious student. On page 113 we find a certain Miss Jarvel, of the Astaire chain, voicing this bit of critical reasoning: “Anything that is new in a rhythm leads people to go wild and let their hair down in the early development of that dance. They go along with the excitement it creates within them and don't concern themselves with beauty or with style.” I don't mind Miss Jarvel's implication that only at the local Astaire establishment can one find polished form, but one would think she might have



**NOSTALGIA:** Comedian Shelly Berman (r) a former Arthur Murray teacher, & Joe Sire, present owner of H'wood Murray studio, where Shelly taught, examine Kathryn Murray's latest book, “*Tips to Teen-Agers*.” Mrs. Murray will donate proceeds from book sales to Cerebral Palsy research.

realized that excitement illumines the style of Latin dancers, inexperienced or professional, and makes it beautiful in its capture of free energy.

The only interview I liked was with Byrnes & Swanson. I have always admired their work, found their articles to be documents I could trust, and their answers to Lucchese's questions reflect the quality of their work. God bless them, when asked about the sources of the Pachanga, they minced no words, but properly saluted “the dancers themselves,” whose initial efforts may not seem very pretty to Miss Jarvel but which certainly are the stem from which her melon of employment grows. Byrnes & Swanson also specified the Negro roots “from some of the southern states of our country” of the jazz dances which keep enriching the texture of New York Latin dancing. It seems to me that B & S were amiably pondering the Pachanga as a *new dance form*, not as the latest in a long “line” of choreographic gadgetry.

It is dispiriting to see this volume peter out with a series of unfunny pachanecdotes (sic) —padding for the same book in which one finds an excellent definition of the Charanga, plus citation of Nettie Rubinstein and notable *pachangueros*. In summary, I would recommend that everyone interested in Pachanga — an excellent dance which deserves higher treatment—buy this pocketbook, cull out its given amounts of highly valuable information, try out the entertaining steps, and forget the rest.

**COMING:** “The Cuban Point of View on Pachanga” by Pepe Llorens; “Pachanga Going Everywhere and Nowhere” by Jaro York.



## SPOT NEWS

### MIDWEST BALLROOM NOTES

The Chicago Nat'l Assn. of Dance Masters holds its next session Nov. 12 at the Sheraton Chicago Hotel. During Christmas week, Dec. 27-29, CNADM gives a convention (plus vacation program) at the Pioneer Hotel in Tucson, Ariz. Board member Dorothy Cameron will be convention mgr., assisted by Krystal Hayden, Buena Rowley & Forest Thornburg.

Your reporter is just back from a cruise on the Cunard liner *Caronia* which calls at 13 Mediterranean ports. Bover & Ravel, dance team who perform and teach on the ship, are English. They have done night club and TV performing in Britain. As yet they have not appeared in America, but hope to do so soon. Among their specialties are Cha Cha and Merengue. Aboard are 3 orchestras, and there is nightly dancing in the main lounge and also at special parties in the smaller lounges. Dancing in the cabarets and the larger hotels of the various cities visited — even exotic Tangiers — would remind one of America. The dancing (but not the gambling) at the Sporting Clubs of Monte Carlo and Villefranche were out of season. Away from the large centers the couple dancing is closer to our folk dancing. At Malaga, a group of dancers, with their own band, came aboard to present a "Fiesta Andaluza" of Boleros, Malagueñas and Fandangillos. In the Canary Islands there are many groups who meet and dance regularly, hoping to preserve their folk dances. At the Folklore night club in Portugal, dancers alternate ballroom with the folk "Fado," in Portuguese singing style.

LOUISE EGE

### CALIFORNIA STAR BALL

Nov. 25 is the date for the California Star Ball, to be held in the Grand Ballroom of the Hotel Biltmore in Los Angeles. 4 contest features are announced: 1) a 4-dance English Style event in Waltz, Slow Foxtrot, Tango & Quickstep; 2) a section for Juniors (under 17) in Waltz, Cha Cha, Foxtrot & Quickstep; 3) a 3-part American Style event in Waltz, Rumba & Foxtrot; 4) a competition for Formation Teams (4 couples or more per team). English Dance Associates, P.O. Box 2309, Hollywood 28, Calif., are sponsoring. Entrants are requested to register by Nov. 8. The US Ballroom Council is cooperating in approval of judges, scoring procedure and rules.

### PENINSULA INAUGURAL BALL

Farther north in California, the Peninsula International Dance Club (organization of which was reported in Oct. issue) is having 2 contests to highlight its Annual Inaugural Ball on Nov. 11 at the Peninsula Social Club Hall in San Mateo. Pres. Sydney A. Woollard reports that the Int'l Style section will be in Waltz, Foxtrot & Quickstep, and that American Style dances will be Waltz, Foxtrot & Rumba. Information may be obtained from the Club at P.O. Box 125, Menlo Park, Calif.

Matters of judging and rules are being co-ordinated with the USBC.

### SAN FRANCISCO vs. LOS ANGELES

An interesting competition innovation took place Sept. 28 at the Mesa Ballroom in Los Angeles. It was an inter-city team match in 4 Int'l Style dances between a 4-couple group from the San Francisco area and a 4-couple team from LA. Result was a victory for the No. Calif. contingent, who were trained by Sammy Leckie, currently instructing at Sweet's Ballroom in Oakland. The So. Calif. dancers were trained by Jill Weston, who with her husband John Morton, operates the Westmor Studio in Hollywood. In the SF team were Alan & Sheila Grace, Burnett & Betty Bolton, Syd & Edna Woollard, Cliff & Lee Isaak. LA dancers were Tobe & Martha Rasmussen, Dan Beldon & Catherine Davis, Dick Steinkolk & Betty Ohs, George Elam & Joan Toman. Judges were Len Wells, John March & Brian Watts. Open to all was a competition in Cha Cha and Swing. Floor show stars were Will Thomas & Valerie Rogers.

### NOW, A "STAR" IN MICHIGAN

In conjunction with Michigan Dance Week, a Michigan Star Ball is announced for Nov. 25 at the Grande Ballroom in Detroit. Event will be in 2 parts: an Int'l Division of Waltz, Foxtrot, Tango & Quickstep; and a Latin American Division of Cha Cha, Rumba & Swing. Organizer Jack Barnes (22111 Coolidge H'way, Oak Park 37, Mich.) reports that contestants have already signed up from Toronto, Chicago & New York. The USBC is cooperating on rules, judges, etc.

### TORONTO CONTESTS

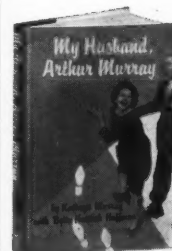
The Ontario Dance Teachers Assn. has set Nov. 23 (USA's Thanksgiving Day) for the Ontario Championships in Toronto. Spectators will also be able to see a return engagement of British champions Binick & Brock. On Sept. 12 in Toronto's Embassy Ballroom the ODTA presented the 3rd Canadian Open Amateur Dancing Championships. A USA couple, New Englanders Normand Martin & Shirley Holt, took 1st place in Latin American, with Herb Rozan & Chris Bullock placing 2nd; R. & M. Bickerton, 3rd; R. Parsons & B. Waller, 4th. In Int'l Style, Alex & Marg Robertson took top honors, with George & Marlene Anderson coming in 2nd; Martin & Holt, 3rd; Frank & Betty McKie, 4th; Ron & Alice Harkin, 5th; John & Molly Allan, 6th. Int'l judges were John Williams, Dora Aitken, Jim Clelland, Fred Sexton, Nell Sexton. Latin judges: Jim Aitken, Tom Beckett, Jean Bishop, John Williams, Jack Barnes.

### BYRNES & SWANSON SPECTACULAR

Nov. 16 is "Byrnes & Swanson Spectacular" night at Roseland Dance City. Dancers from the Brooklyn studio of Don Byrnes & Alice Swanson are appearing in a floor show made up of formation numbers in Lindy, Paso Doble, Rumba and Int'l Style Waltz. Closer will be a Latin American demonstration by a line of ladies known as the "Cuban Kittens."

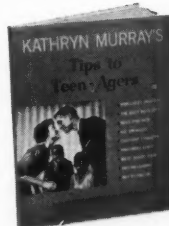
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## MIXER OF THE MONTH

### JESSIE POLKA

This popular novelty was presented at the September 17 meeting of the NY Society of Teachers of Dancing by Lillian Rutherford Norton of White Plains, N.Y. Although any Polka tune may be used, Mrs. Norton particularly likes the AC'CENT record *Happy Polka* — Sunny Hills.

**Formation:** Four abreast, the two ladies at the right of the two gentlemen; hands joined or arms around each other's waists. All begin with left foot.

Steps	Mus.	Ct.	Ms.
Place L heel diag fwd lt	1	&	
LF close to RF	2	&	1
Touch R toe bwd	1	&	
Touch R toe to LF	2	&	2
Place R heel diag fwd rt	1	&	
RF close to LF	2	&	3
Place L heel diag fwd lt	1	&	
Bend L knee to bring LF across in front of R ankle	2	&	4
Four two-steps or Polka steps beginning with LF — fwd			5 — 8
On measures 7 & 8 gentlemen move ahead to the next ladies.			

**Note:** Ladies may take measures 7 & 8 bwd to facilitate change of partners. The dance may be done in 2's as well as 4's or 8's. Also this dance is fun to do in a Conga line. Rock 'n' Roll music may be used as another variation.

## SPOT NEWS

### HERE AND THERE

19-year-old Maria Beale Fletcher, who won the Miss America 1962 title, is an ex-Radio City Music Hall Rockette and the daughter of two dancing teachers of Asheville, N. C. They are Peggy & Beale Fletcher, authors of *How to Improve Your Social Dancing*, published in 1956 by A. S. Barnes.

Nov. 12 meeting of the NY Society of Teachers of Dancing at the Edison Hotel features Joan Voorhees teaching Foxtrot, Fred Frobose for Tango, Lois McDonald for Rumba and Amy McCauley for Party Games. William Conway is program chairman of day.

Autumn in New York means, among other things, the resumption of Champagne Hours at the Tavern-on-the-Green. Some of the teams scheduled to perform in the Central Park nitery are Lee Margarita & Dick Turner, Pat & Matty, Cathy & Kay, Mel & Gloria Riedl, and Joy and Tony Castle.

NYC ballroom teacher Kaye Kafka marries Charles Kowalewski Oct. 22 in B'klyn . . . The Canadian Amateur Ballroom Dancers Assn. is holding a competition Nov. 2 at the Embassy Hotel in Toronto.

Annual meeting of the Board of Governors of the Nat'l Council of Dance Teachers Orgns. is Nov. 5 at the Edison Hotel, NYC.

NYC Chapter of Dance Masters of America meets Nov. 5 at the Edison Hotel. Ballroom teachers are John Phillips, Hank Renzi, Lois McDonald, Jeremiah E. Richards.

A Hawaiian Chapter of Dance Masters of America is in the organization process and has already held 2 meetings at the Dan Wallace studio in Honolulu. Alma May Rogers, pro tem Sec'y., reports a good membership response . . . Lucille Dubas is ballroom teacher at the Penna. Dance Teacher Assn. (DMA) Dec. 3 at the Bellevue Stratford Hotel, Philadelphia . . . Betty Adelman of Massillon, O., taught ballroom Oct. 15 at the 1-day convention of Dance Masters of Ohio in Columbus.

Ballroom faculty for the Dance Educators of America Nov. 26 session at the Waldorf-Astoria: Doris & Bob Belkin, Virginia Grosse, Nino & Helen Settineri, Franc Peri, Donald Grant.

See-Do Productions have added to their movie courses a Pachanga presentation by "Killer Joe" Piro and Bob Bagar's novelty, "The Domino." Their ballroom film library also includes Robert Luis giving Argentine Tango; Nino & Helen Settineri in Rumba and Cha Cha; Frederick Rust presenting basic courses in a group of standard "stand-bys." Films, seen through the ingenious handheld, hand-operated Previewer, come with records and instruction sheets.

The Albert Butler School in NYC continues its program of presenting Teacher Material in Ballroom Dancing with a 2-day Thanksgiving Weekend session Nov. 25 & 26. Assisting Mr. Butler are Jeremiah E. Richards, Harold Hallday, David Formento, Josephine Butler.



**BRDM's William Como acts as proxy to accept from Kay Sheehy honorary membership in ADTSC for Donald Duncan.**

### THANK YOU, SOUTHERN CALIFORNIA!

On Sept. 11 your Editor received a happy surprise telegram announcing that he had been given an Honorary Membership in the Associated Dance Teachers of Southern California. Presentation by Pres. Katherine Sheehy was made the day before at the club's meeting at the Hollywood Roosevelt Hotel. It was accepted by our "stand in," BRDM staffer William Como, who has been giving the once-over to the Southern California dance scene. Miss Sheehy was reelected Pres., Dorothy Williams is 1st VP, Gene Parker is 2nd VP, Margaret Ketchum is Sec'y-Treas., Eric Liedberg & Alan Nielson are Sgts.-at-Arms. Directors are Brownie Brown, Dorothy Jo Swanson, Ursula Murray, Lucille Iverson, Grace Rocklin, Beth Berg. D. D.

## BALLROOM OPERATORS CONVENTION

Joseph Malec of Peony Park in Omaha was elected new President of the Nat'l Ballroom Operators Assn. at their Sept. 19-21 convention in NYC. Harold Austin of Dellwood Dances in Buffalo is Vice-President; Dale King of King's Ballroom, Norfolk, Neb., is Treasurer; Eddie Schima of Archer Ballroom Co. in Des Moines is Executive Sec'y; Otto Weber of Des Moines continues as Managing Sec'y. Newly elected board members are Joe Smith of Wagner's Ballroom, Philadelphia; William Spence of the Surf, Nantasket Beach, Mass.; Joseph H. Belford of Roseland Dance City, NYC; and Mr. Schima. The convention sent a resolution to Abraham Ribicoff, Secretary of Health, Education and Welfare, to include ballroom dancing as part of the national physical fitness program. NBOA convention was timed so that members could attend en masse the Harvest Moon Ball at Madison Square Garden.

## LEGAL NOTICE

**STATEMENT OF THE OWNERSHIP, MANAGEMENT AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS of August 24, 1912, as amended by the acts of March 3, 1933 and July 2, 1946 (Titles 39, United States Code, Section 233) of BALLROOM DANCE MAGAZINE, published monthly at New York, N. Y. for October 1, 1960.**

1. The name and address of the publisher, editor and business manager are: Publisher: Rudolf Orthwine, 231 W. 58 St., New York City; Editor: Don Duncan, 231 W. 58 St., New York City; Business Manager: Jean Gordon, 231 W. 58 St., New York City.
2. The owner is Rudolf Orthwine, d/b/a BALLROOM DANCE Magazine, 231 W. 58 St., New York City.
3. The known bondholders, mortgagees and other security holders owning or holding one percent or more of total securities are: NONE.
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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was ten thousand.

(Signed) Jean Gordon, *Business Manager. Sworn to and subscribed before me on this 14th day of Sept., 1961.*

(Signed) James C. Faust  
Notary Public, State of New York  
Commission expires March 30, 1963.

**PARACHUTE** (Cont'd from p. 9)

L heel to left. (Lady does opposite)

16

**PARACHUTE Position:** Gentleman brings partner to Left Outside Pos.; his L hand at her right waist and her L hand at his right waist. They join R hands and hold over their heads.

Gentleman begins with LF; lady with RF. With 4 steps turn in place counter-clockwise.

17-20

Take 4 steps to meet new partner: gentleman going counter-clockwise and lady, clockwise.

21-24

**SECOND STRAIN**

Repeat the steps of the First Strain.

**RELEASE**

All join hands and hold high above head level; into center of circle with 8 steps (all beginning LF). Take 8 steps bwd out of circle (beginning LF), slowly lowering joined hands toward knees and raising them again slowly. (This resembles a parachute closing and opening.)

**THIRD STRAIN**

Repeat the steps of the First Strain. The dance is repeated throughout the number.

**ARRANGEMENT AS COUPLE DANCE:**

Closed Position unless otherwise indicated. Gentleman's part is described. Lady does counterpart unless otherwise indicated.

**FIRST STRAIN**

LF, RF, LF fwd; jump on both feet.



The Tolmans show Parachute Position.



On "At Home With Kitty" TV show in Springfield, Mass., a group of youngsters demonstrate the Release in the Group Arrangement of the dance.

LF, RF, LF bwd; jump on both feet.

In Open Position LF, RF, LF fwd (Lady RF, LF, RF fwd) and jump.

Gentleman takes lady's L hand in his R hand and they jump back to back (as in Group Arrangement)

With hands still joined jump facing each other.

**AIRPLANE Position** (as described in Group Arrangement.)

Execute the jump with heel extension as described above for

**PARACHUTE Position** as described in Group Arrangement.

Turn counterclockwise in place with 8 steps, gentleman beginning LF.

15 & 16

**SECOND STRAIN**

Repeat steps of the First Strain.

**RELEASE**

Gentleman joins his R hand with partner's L hand and his L hand with her R hand. Bend elbows so that joined hands are up in front of foreheads; elbows pointed out.

In this position walk with 16 long gliding steps fwd, swaying the body slightly.

**THIRD STRAIN**

Repeat the steps of the First Strain.

END

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# HARVEST MOON (Cont'd from p. 7)

change of judges make the contestants happier and create a wider interest in the Harvest Moon Balls? (There are plenty of qualified ballroom teachers available to serve.)

5. Would not contestants and public have more confidence in the judging if more of the judges were well known specialists in the field of ballroom dancing?

6. Why is it that almost always the winner of the Foxtrot (the first contest event) turns out to be the All-Round winner — and yet does not get a high rating in any other dance?

7. Acknowledging that the caliber of the dancing this year was high, would not the show, nevertheless, be more exciting if dancing of a wider scope were encouraged? Would not the audience respond with enthusiasm to something which goes beyond the "Harvest Moon Style," which has undergone little change in a quarter of a century.

8. In the Roseland preliminaries, spectators are by now aware that contestants are brought

back for semi-finals in the order in which they have scored, the highest scores first. Is it necessary to give them this psychological advantage. Would not the judges be more certain to give a better second look if interim scores were not announced and semi-finalists were not returned in scoring order?

9. If truly Viennese Waltz steps are to be danced, should not the music be of the correct tempo and "feel" for these steps?

10. Judges are assigned separate categories to score: 1) posture and appearance; 2) rhythm and tempo; 3) execution; 4) variety; 5) general proficiency. Why should an expert on dancing be put in the position of having to give a top score to a couple whose posture and appearance are excellent but whose dancing is constantly out of rhythm? Is it not more realistic to ask all judges to score on the basis of an over-all impression?

11. Would not more interest in the dancing itself be created if, as in skating and international competitions, there were set figures or

steps required — plus the individual variations by the couples?

12. When better dancing of Jitterbug Jive and Rock 'n' Roll is known to exist and can be seen (for instance, by the same competitors, when they are dancing at the Savoy Manor), why do couples copy figures, especially involving lifts, which do not show this better dancing? Since the keynote of Lindy-type dancing is strong rhythm, should not couples be marked down for acrobatics which completely ignore the dance beat of the music?

CONTESTANTS and SPECTATORS, what are your answers?



MGM star George Hamilton points out his choice for a winner to supper club songstress Meg Myles and 1964 New York World's Fair President Robert Moses.



Especially decorative items in the celebrity loge were Zsa Zsa Gabor and her attractive mama, Jolie Gabor.



Feminine fans squealed with delight as handsome TV detective Doug McClure was introduced to audience at the Garden.



## PAPER BAG PLAYERS

### Well, for Heaven's Sake!

I thought we were the only dancers in this issue . . . but look at them all! There must be a million of them!

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## FITNESS (Cont'd from p. 11)

You will find appropriate such tunes as *Jalousie*, *Adios Muchachos*, *El Choclo*, *Las Cumparisita*, *Caminito*.

3. Stand with feet together and arms in "Ballroom Position" (as described in the October issue).



Step forward with right foot, twisting body to right so as to bring left shoulder forward (Counts 1,2). Step forward with left foot to reverse the above (Counts 3,4).

Do this 8 times forward. This is walking with *Contra Body Movement* which is important in many dances. It is merely an exaggeration of normal walking. (Refer to exercise 7 for THE TRUNK in the October issue.)

4. Still in Tango rhythm do the above walking exercise moving backward, which is more important than forward for the lady's part in ballroom dancing. (Refer to ex. 8 for the THE TRUNK in the October issue.)

Practice this more than the forward walk to attain balance when moving backward in a straight line.

#### RELAXING THE KNEES

1. Refer to exercises for RELAXING THE KNEES in the October issue but now repeat these using a slow Foxtrot as music. Count slowly 1,2,3,4 as you bend as far down as you can go keeping trunk straight. Take 4 slow counts to rise. Caution: do not raise heels from floor until it is necessary, keeping the back



Fig. II (see text): Plumb line shows body placement in correct posture.

straight and then be sure both heels are raised at the same time. Lower the heels (both at the same time) as soon as possible on rising with the trunk straight.

This exercise is to strengthen the thigh muscles which is of great importance in saving the lower back from strain. The thigh muscles should be relied upon for "lifting" anything. Bend the knees when lifting rather than the back. (Over)

## THE ANNUAL 1961 MICHIGAN STAR BALL

Saturday, November 25th  
9 to 1 PM

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## FITNESS (Cont'd from p. 25)

Try the following exercise to Pachanga music. Suggested recordings. *Caminito de Guarena* (Discuba, 45-1091); *Que! Otra Pachanga*, and *flip side, Sera Pachanga* (Ecstasy, 1009); *Charanga* (Carlton, 545); *La Pachanga* (RCA 47-7868); *Pachanga Baby* (United Artists, UA 305.)

2. This exercise is used to develop ease in knee motion, especially important in certain dances. Stand with feet together and arms in "Ballroom Position." Step in place with the right foot (Count 1); make a small circle (forward, out and around) with the left foot as you slightly bend the right knee (Count 2); step in place on the left foot (Count 3); make a small outward circle with the right as you slightly bend the left knee (Count 4.) Continue for at least 20 times.

## LOOSENING THE HIP JOINTS

Be sure to repeat at each practice period exercise 4 under the above heading in the October issue. Then do the following to develop balance. Use slow Waltz music.

Stand with feet together, arms in "Ballroom Position." Reach the right leg backward, stretching the right foot and holding it slightly off the floor (Cts. 1,2,3); step backward onto the right foot with the ball of the foot taking the weight first (Counts 1,2,3).

Reverse, using the left leg and foot. Do this at least 16 times.

Note: the above practice is especially important for the correct execution of "progressive" dances such as Waltz, Foxtrot, Tango, Quickstep, Peabody. Although, always useful, this is not as important for "spot" dances such as Rumba, Mambo, Cha-Cha, Meringue and Pachanga.

## ON TO "DANCING"

Repeat exercise 2, under the above heading in the October issue but using Tango music and stressing Contra Body Movement.

Practice the following to Foxtrot music of both slow and medium tempos.

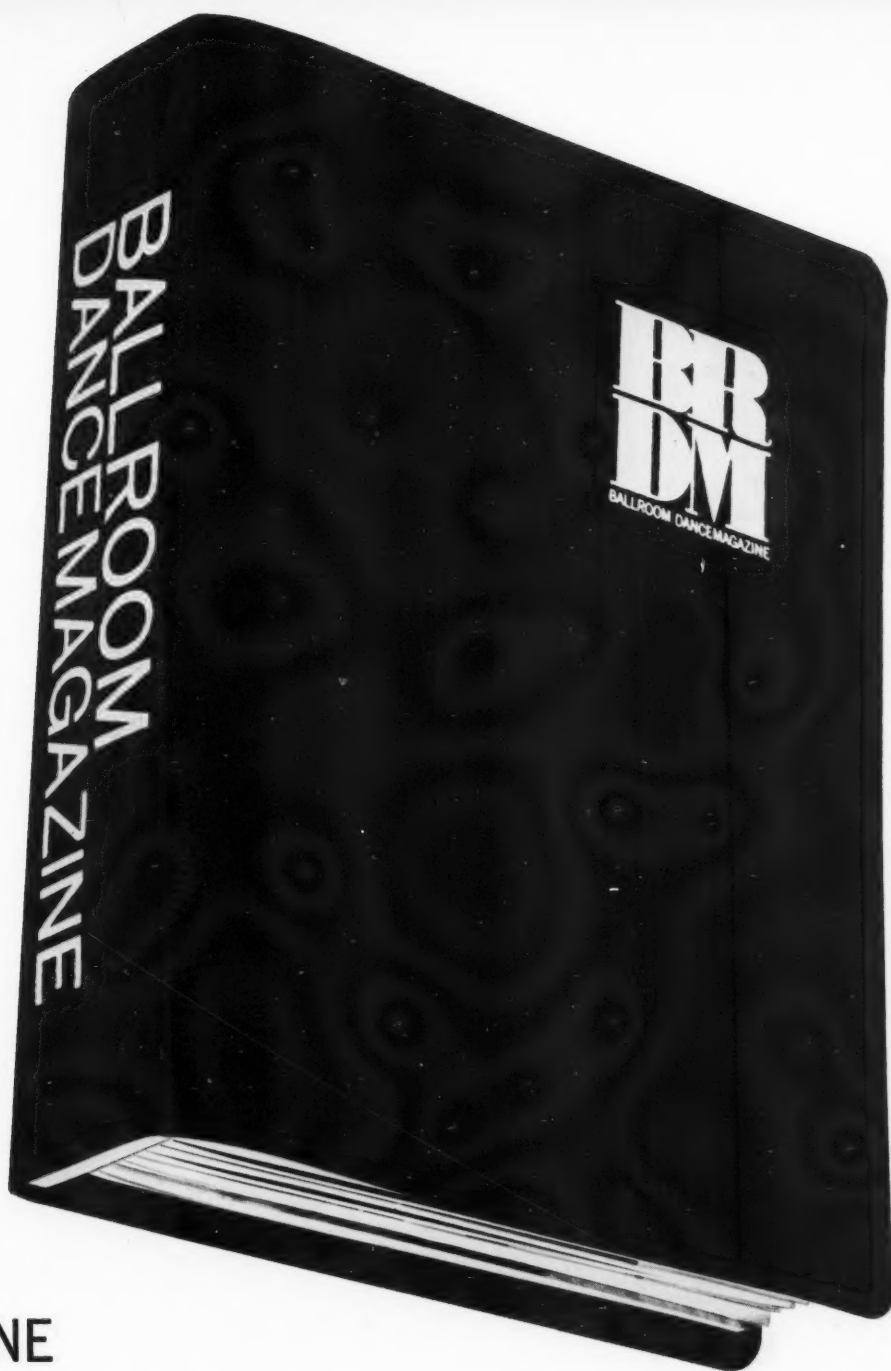
Step right foot backward (Quick, Count 1); left foot backward (Quick, Count 2); right foot backward (Slow, Counts 3, 4.)

Step left foot backward (Quick, Count 1); right foot backward (Quick, Count 2); left foot backward (Slow, Counts 3, 4.)

To quote ourselves: it doesn't take violently gymnastic exercise to achieve the type of body discipline which can bring you figure control; but any regimen of exercise must be conscientious, consistent and concentrated — always with the goal in mind. (To be cont'd)

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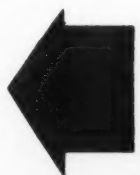
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<b>ALBUM No. 1 (3-01)</b>		
<b>MUSIC BY THE GEORGE POOLE ORCHESTRA</b>		
JEALOUS	Fox Trot	Slow
OBJECT OF MY AFFECTIONS	Fox Trot	Slow
WHAT'LL I DO?	Waltz	Slow
FASCINATION	Waltz	Slow
GREEN EYES	Rhumba	Slow
OYE NEGRA	Samba	Slow
SHADOW WALTZ	Waltz	Med. Slow
YOU TELL ME YOUR DREAM	Waltz	Medium
GREEN DOOR	Fox Trot	Med. Fast
JA-DA	Fox Trot	Med. Fast
ADIOS MUCHACHOS	Tango	Med. Slow
PIEL CONELA	Rhumba-Bolero	Slow

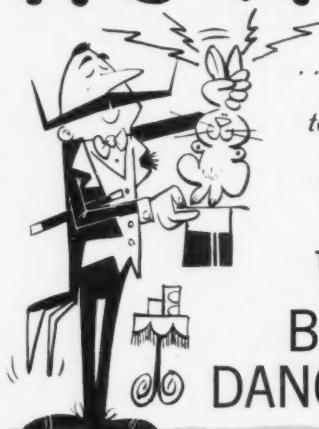
<b>ALBUM No. 2 (3-02)</b>		
<b>MUSIC BY THE GEORGE POOLE ORCHESTRA</b>		
APRIL IN PORTUGAL	Fox Trot	Medium
SINGIN' THE BLUES	Swing	Medium
WE'RE DANCING ARM IN ARM	Waltz	Slow
'TIL WE MEET AGAIN	Waltz	Slow
LA CUMPARSITA	Tango	Med. Slow
LINDA MUJER	Rhumba	Med. Fast
I'LL SEE YOU AGAIN	Waltz	Slow
OH, WHAT A BEAUTIFUL MORNING	Waltz	Med. Fast
JOHNSON RAG	Swing	Med. Fast
JUST ONE OF THOSE THINGS	Fox Trot	Fast
MI RIVAL	Cha Cha	Medium
TICO-TICO	Samba	Medium

<b>ALBUM No. 3 (3-03)</b>		
<b>MUSIC BY THE GEORGE POOLE ORCHESTRA</b>		
CECELIA	Cha Cha	Medium
ALL I DO	Cha Cha	Medium
UN POQUITO DE TU AMOR	Mambo	Med. Slow
PIEL CONELA	Rhumba	Slow
YOU JUST WANT TO CHA-CHA	Cha Cha	Medium
THIRD MAN THEME	Cha Cha	Medium
QUIZAS, QUIZAS, QUIZAS	Rhumba	Medium
ANYTHING CAN HAPPEN MAMBO	Mambo	Med. Slow
COCKTAILS FOR TWO	Cha Cha	Medium
MI RIVAL	Cha Cha	Medium
BRAZIL	Samba	Medium
OYE NEGRA	Samba	Slow

<b>ALBUM No. 4 (3-04)</b>		
<b>MUSIC BY THE BONNIE LEE BAND</b>		
LOUISE/CECELIA/SIOUX CITY SUE	Fox Trot	Medium
(Medley)		
I LOVE MY BABY	Fox Trot	Medium
MAKIN' WHOOPEE	Cha Cha	Medium
BACK HOME IN INDIANA	Fox Trot	Med. Fast
WOODCHOPPER'S BALL	Swing	Medium
CLARINET POLKA	Polka	Slow
WABASH BLUES	Fox Trot	Med. Fast
AVALON/I FOUND A MILLION DOLLAR BABY/	Fox Trot	Med. Fast
SAN (Medley)		
MEXICALI ROSE/DIANA/THREE O'CLOCK	Waltz	Slow
IN THE MORNING (Medley)		
ST. LOUIS BLUES	Fox Trot	Med. Fast
CHINA BOY	Fox Trot	Fast
NIGHTS OF GLADNESS	Waltz	Med. Fast

<b>ALBUM No. 5 (3-05)</b>		
<b>MUSIC BY THE MEMO BERNABEI BAND</b>		
MEAN TO ME	Fox Trot	Slow
WITH MY EYES WIDE OPEN	Fox Trot	Slow
MY BABY JUST CARES FOR ME	Fox Trot	Medium
PEG O' MY HEART	Fox Trot	Slow
OUT OF NOWHERE	Fox Trot	Slow
AT SUNDOWN	Swing	Medium
MY MAN CHA CHA	Cha Cha	Slow
MAGIC IS THE MOONLIGHT	Rhumba/Bolero	Medium
JEALOUSY	Tango	Medium
CACHITA	Samba	Med. Fast
'TIL TOMORROW	Waltz	Slow
THE TERRY THEME	Waltz	Slow

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